



Potters Guild of British Columbia

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MARCH 1995

NEWSLETTER

CELEBRATING 40 YEARS OF SERVICE TO THE COMMUNITY



Jonah Woodcock

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LETTERS

Thanks for the excellent records regarding gallery sales. Last year was very complex with parental illness; I hope to be more productive soon!! I intend to bring a fresh selection of work by spring as I juggle my teaching responsibilities at Kootenay School of Art and my family. Just wanted to keep in touch and express my appreciation for all your effort.

Pamela Nagley Stevenson

We did it. We've formed a strong group and are going for our 3rd annual theme show: May 7 to 21 at the Sidney Museum. "The Mad Potters Grows Gardening" More info to come. Please let us know what you can offer to a group like us such as services, info and other exciting things. We've got a great project on the go to set up permanent public studios to give community lessons, etc.

Sue Barber Starkey

TOZAN:

It is good news that Yukio Yamamoto and his wife, Miwako will arrive in Nanaimo on 22 February. They will be staying at our house until they get used to the area.

The Tozan Cultural Society will be having a garage sale on the second Saturday in April here in Nanaimo. We need to raise funds for the project.

On July 1, Canada Day we will be holding a raku sale. The potters will donate bisqued ware and glazes. The public will buy a pot and decorate it with the glazes provided. The pot will be raku fired by potters on site (which is on the beach). The purchaser will then be able to take home their decorated pot.

If any of our members are able to hold one of these sales in their local areas and donate the funds to the Society, it would be much appreciated. Please give us a call if you require any information.

Our next meeting is April 1, 1995 and it will be the annual general meeting and election of

officers. We look forward to seeing as many potters as possible at the meeting. Yukio will be at this meeting.

Please feel free to call Les or Maureen Beardsley at 604-245-4867 or write to RR 4, Ladysmith, B.C. V0R 2E0.

Maureen Beardsley

GALLERY NEWS

In February, the Gallery resumed having a non-juried member of the Potters Guild show their work for a month with a display of Heather Chapman's raku vases and altered forms. "Artist of the Month" continues to be an exciting opportunity for all members to have access to the Gallery's market. Charmian Nimmo is the featured artist for March. Please contact me if you are interested as we still have spaces available next fall.

Jay MacLennan will install "Revisions - A Show of Vases" in the exhibit area during the first week of March. The official opening is Saturday March 11th (2:30pm - 4:30pm). Jay's inspirational handbuilt vases have an organic feel to them - movement and growth are integral to their forms. Don't miss out on this chance to see Jay's recent creations!

The concrete floor in the Gallery has been sealed to a high polish - the finishing touch to Gallery renovations! There is an elegance to the Gallery space now which places the ceramics in a much more complimentary environment. The feedback we've received from customers and members has been extremely positive overall.

I recently attended the Vancouver Book Fair and have been able to track down more distributors and titles - an updated list of books for sale will be available soon. We now also have two more magazines in stock: American Ceramics (\$12) and Studio Potter (\$16)

ArtQuake! will be shaking up Cartwright Street again this year on Saturday, April 8 and Sunday, April 9. The Burnaby Potters Guild is organizing/overseeing hands-on raku

firing for adults and children as a means of raising funds for Made In Clay. We will have a raffle or some other way to physically draw people into the Gallery. I will be needing a few volunteers to help with crowd control so, if anyone is interested please call.

Lastly, I wanted to let all entrants to the Flower Pot Contest know that I will be choosing a selection of the non-winning entries to have on display in the Gallery for the month of May. Depending on the time-frame of Source International, it may also be possible to have the winning pots in the Gallery for a period of time. The show will be advertised as consisting of entries to a design contest and will be another opportunity for the selected artists (not necessarily juried Gallery artists) to gain exposure and recognition for their work.

Jane Matthews

GUILD NEWS

The Emily Carr Institute of Art and Design presented the Guild with a selection of prototype designs for all Guild and Gallery printed materials this month. The designs were created by the senior graphics design class at the Institute. An impressive array of materials was presented. After two showings, the board has selected new designs for Guild/Gallery stationary; a new format for the newsletter layout; a design for packaging in the Gallery and a conceptual layout for refacing the front of the Gallery. Over the next few months we will begin to use these new formats. Many thanks to all the students who submitted work.

We were unable to decide on an acceptable new format for the Gallery brochure from the group submitted. The task of redesigning this brochure has been picked up by Linda Doherty.

Revisions to the Gallery and Jury rules and guidelines are included in this newsletter.

All artists interested in showing in the Gallery please note that the spring jury will convene as soon after April 15, 1995 as can be arranged. All submissions to the spring jury must be in the Guild office before closing on April 15, 1995.

We are also now advertising the Studio 5 annual competition. Any one interested in the Studio 5 space should review the information included in the newsletter and insure that their applications arrive on time.

A quote for thought. "[W]e...know that an artist's supreme work is not the one in best accord with any tradition - nor even his most complete and "finished" work - but his most personal work, the one from which he has stripped all that is not his very own, and in which his style reaches its climax." Andre Malraux in The Voices of Silence.

Jan Krueger

BOARD OF DIRECTORS NOMINATIONS

The following people have been nominated for the Board of Directors of the Potters Guild of B.C.

John A. Cloutier:

Currently President, Burnaby Potters Guild. "From an early age, I was surrounded by many art forms and had the opportunity to try different media," says Cloutier. Born in 1947, he is the son of artist S. Paul Cloutier who worked in oils, watercolours, acrylics and three-dimensional art. John Cloutier worked in the silk-screening shop in the family's basement as a boy and later experimented with acrylics and enamels, returning to the University of Regina in 1970 to learn more painting. "I discovered the ceramics department and was captivated by the smell of clay. It made me relax and feel comfortable. Ceramic art has been my preferred medium ever since."

Fay Hickey:

My eleven year background in retail development and commercial property management has provided extensive business experience. This experience provided the knowledge that allowed me to contribute to the recent re-design of the Gallery by planning the space to reflect both gallery and retail environment.

I welcomed the opportunity to use my skills in a way that creatively contributes to the

promotion of the artistic craft of pottery.

Above my personal objectives of, increasing my knowledge and appreciation of pottery, my involvement on the board of directors would be to assist in advancing the unique value of the gallery while increasing the commercial success through consumer awareness.

Tam Irving:

During my term as President I have tried to make the Guild a more viable and professional organization. In the interest of continuity and my own personal excitement about the changes which have occurred, I would like to relinquish the chair, but stand for re-election. I have been an instructor at the Emily Carr Institute of Art and Design for the past twenty years and my interests over this period have centred around wheel-thrown stoneware. Recently, I have become involved with related objects in 3-dimensional still life compositions.

Kersti Krug:

I am not a potter. However, over the past three years on the Board, I have come to understand and appreciate the work of potters, ceramic artists, and, especially, the complex relationships and changing context of the Potters Guild of B.C. My past contribution of financial, marketing, and management know-how is being balanced by my growing knowledge of the Guild's creative and educational activities. I believe a second term would give me an opportunity to serve the membership with a broader and perhaps more useful medley of knowledges.

June MacDonald:

June MacDonald started a love affair with clay when she was nine years old. After playing with the medium for a number of years she attended Kwantlen College, Anderson Ranch Arts Center in Colorado, as well as numerous workshops. An interest in technical aspects led to employment at Place des Arts in Coquitlam where she has worked for eight years, teaching and keeping the kiln fires burning. As a member of the Board of Directors for the past six years, she has acted as Secretary and has concentrated on

reminding the rest of the Board that we are a Guild for all of the Potters of British Columbia. As we move rapidly toward the turn of the century, it is more important than ever that we retain a down to earth philosophy, always remembering who our members are, and that the reason we are an organization in the first place is because of you, the individual who works with clay.

Gillian McMillan:

A brief article describing my current work appeared in the Dec. 94 issue of the newsletter. In it I talked of many years involvement with clay; as a studio potter and pottery teacher, more recently as an Art School student and now again potting and teaching. Through all this I have relied on the information and support provided by the B.C. Potters Guild. For several years, I have volunteered in the Guild office, helping to get the newsletters mailed out. Now that I have finished my 3 years at ECLAD, I feel I can give more of my time to this organization. Last fall I was asked to step in to fill a vacancy on the board and I have enjoyed learning how the Guild functions. Having experienced the pleasures and difficulties of establishing a career in clay I feel that as a board member I can represent the membership with understanding. Our Guild must maintain communication between members, operate efficiently and provide interesting opportunities in education, marketing, exchange of information and inspiration.

Ron Vallis:

Ron has served one term on the Board of Directors and as a member of the marketing, gallery and exhibition committees. He looks forward to the opportunity to continue to represent the members of the Guild and the ceramic community for another term.

FOUNDER: STAN CLARKE



Stan Clarke was the first Vice President of the Potters Guild of B.C. He is a largely self-taught potter who still can be found occasionally at the Green Barn. Stan taught at the U.B.C. College of Education for eleven years. His pots were shown in many Canadian ceramics shows, in Washington State and overseas in Brussels, Prague, Ostend and Stratford. In the 1960's he won an award from the Vancouver Art Gallery for a teapot entered in a local teapot show.

Stan and other early members of the Guild were instrumental in making pottery supplies available to B.C. potters. Stan opened a pottery supply business in 1953 that was sold to another potter in 1956. In 1972, following a trip to Medicine Hat and Plainsman Clay works, Stan opened another supply business selling Plainsman clays to B.C. potters.

[Material extracted from "Retrospect Ceramics 80", the 25th anniversary catalog of B.C. potters work published by the Potters Guild of B.C.]

POTS AND PEOPLE

MAGGI KNEER

I find that one of the difficulties of potting in Vancouver is that there are too many distractions. It is very hard to discipline myself to work. I try to start work every

morning at nine. My studio is a converted garage downstairs. The doors were replaced with glass sliding doors and windows and baseboard heaters were installed so I am not freezing in winter. I do have to share this space with the washing machine and dryer, so I often pop in the odd load between throwing a few coffee mugs. The studio faces west and looks out onto the street and on nice days the sun streams through the windows. It is always interesting to see who is passing by and to watch the kids playing on the street.

I am also on the local cats' visiting list. They all come in for a quick stroke and a sniff around the glaze buckets. My two are always in the studio with me when not chasing the squirrels and terrorising the neighbourhood. My Balinese, Kandinsky, likes to sleep on my shoulders while I work and Georgina Fat Cat, the moggie, likes to sleep on the workbench, preferably on fresh rolled slabs of clay. I have been thinking of incorporating a cat paw design in my work. I also have a running commentary going with Peter Gzowski. He is my Canada 101 course. It may sound surprising but I found Canada to be quite a culture shock when I moved here three years ago from England via almost 20 years in Hong Kong. Peter helps me to understand Canadian politics, economics, ethics and way of life.

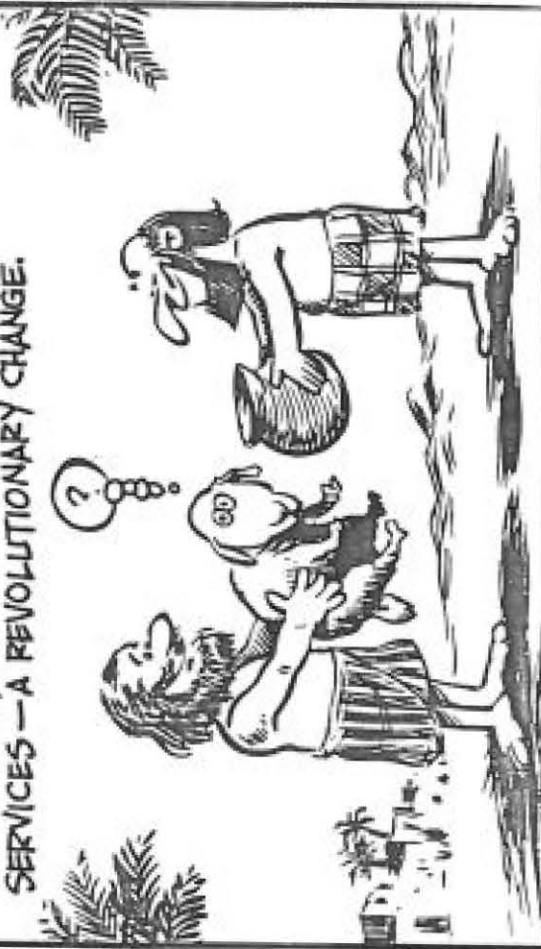
The following is my list of New Year's Resolutions to help me become a little more structured and organized.

1. I will not leave everything to the last minute and start on orders two weeks before delivery. I will start working right away, on January 3rd (having two days off to recover from the New Year) and have enough stock for all the Christmas sales by the end of August.
2. I will put a new glaze test into every kiln, and keep rigorous notes of all glaze tests.
3. I will also keep notes of what went into the garbage glaze which so often turns out to be a brilliant glaze that can never be repeated.
4. I will wedge and weigh out all my throwing clay the evening before.
5. I will not try to throw or trim pots with a hangover.
6. I will not sneak off to Lonsdale Quay or Granville Island on a nice sunny day and sit

THE PERIOD OF EARLY FARMING IS CALLED THE **NEOLITHIC** ("NEW STONE") **AGE**: DESPITE ADVANCES IN POTTERY, WEAVING, AND CARPENTRY, ALL TOOLS WERE STILL MADE OF **STONE** (AND STICKS, OF COURSE).



IT IS ALSO CALLED THE **NEOLITHIC REVOLUTION**: FOR THE FIRST TIME, PEOPLE PRODUCED FOOD NOT JUST TO **EAT**, BUT TO **TRADE** FOR OTHER GOODS AND SERVICES — A REVOLUTIONARY CHANGE.



Adapted from: Cartoon
History of the Universe—
Larry Gonick—1994

IT MEANT SOME PEOPLE COULD LIVE ENTIRELY BY RENDERING SERVICE TO THE COMMUNITY, LIKE THE **VILLAGE POTTER** ...



IT WAS PROBABLY THE **POTTERS** WHO TOOK US OUT OF THE **STONE AGE** BY DISCOVERING THE **SMELTING OF METALS**.



THE FIRST WHEELS, INCIDENTALLY, WERE PROBABLY **POTTER'S WHEELS**, WHICH CAN REALLY SPEED UP PRODUCTION, IF USED PROPERLY.



and drink lattes instead of working.

7. I will limit my lunch outs to maybe just two a month.

8. I will have a whole set of my firsts to use in my kitchen and not the seconds and those pots that nobody wants to buy.

9. I will try not to take it too personally when my work is rejected by a jury.

10. I will not make facetious remarks when customers ask how long it takes to make a coffee mug.

11. I will not open my kiln until it reaches under 100 degrees even though I am itching to see the results of my new glaze tests.

12. I will keep my paperwork up to date and not leave my tax returns until March 28.

Even if I don't manage to keep these resolutions, it is not really that important. If I was efficient and organized it would probably detract from the spontaneous pleasure and satisfaction that I get from working with clay.

1995 MEMBERSHIPS ARE DUE NOW DONT MISS OUT ON ALL THE NEWS

NEW GALLERY RULES

POTTERS GUILD OF B.C. AND GALLERY OF B.C. CERAMICS

Statement of intent and guidelines for applicants wishing to place work in the GALLERY OF B.C. CERAMICS

ABOUT US

The GALLERY OF B.C. CERAMICS serves as the public profile for the POTTERS GUILD OF B.C. to advance knowledge of ceramics. The GALLERY is a showcase which informs and educates the public about the high standards and diversity of our artisans. Membership in the Guild is necessary for those whose work is shown in

the GALLERY. Revenues from sales and membership dues are used to finance other educational initiatives.

The GALLERY operates under the policy direction of the Board of Directors of the POTTERS GUILD OF B.C. The GALLERY manager and staff are responsible for implementing policy on a daily basis.

JURY SUBMISSIONS

Individuals wishing to show work in the GALLERY OF B.C. CERAMICS must submit the following:

1. Six pieces showing the range of work intended for sale in the gallery.
2. A typewritten biography and a statement about the artist and the artist's work;
3. A typed and numbered list of the pieces that provides information on the pieces and retail pricing;
4. A cheque for \$25.00 + \$1.75 GST. This is a non-refundable jurying fee.

NOTE: THE POTTERS GUILD IS NOT RESPONSIBLE FOR BREAKAGE WHICH MAY OCCUR DURING NORMAL HANDLING OF WORK IN THE JURY PROCESS.

JURY CRITERIA

The jury looks for work which shows a strong sense of personal style and direction. The work must be technically competent. Good design and consistent quality over all pieces submitted will also be a consideration.

THE JURY

The jury will consist of two members of the Board of Directors and one member at large. The jury will be appointed by the Board of Directors. The jury will report decisions to the board and applicants will be advised of results by letter within six weeks of the submission deadline. Jury members will hold office for one year. The gallery manager will chair the jury committee as a non-voting member.

RE-JURYING

The Gallery manager is responsible for maintaining the high standard of work in the Gallery. Where the quality of work is not sustained, the manager may advise the artist that a request for re-jurying has been made to the selection committee. Artists whose work fails to pass re-jurying will be asked to remove work from the gallery. Such artisans may re-submit to the next available jury process like any other applicant. Individuals who are asked to remove work but fail to comply within two weeks of the date of being contacted will have their pieces returned, freight collect.

JURY SCHEDULE

The jury will convene twice during the year.

April, after the 15th of the month

October, after the 15th of the month

NOTE: There is no jury fee assessed for the re-jurying process.

GALLERY MANAGEMENT AND INVENTORY CONTROL

DISPLAY

The Gallery Manager will undertake to display a representative sampling of all work accepted for sale in the GALLERY. The work will be displayed in a professional and fair manner. Due to space limitations, not all work will be on display at any one time. The Gallery Manager is wholly responsible for displays.

The Gallery Manager and staff will provide information about the artists and the nature of their work to the general public. It is the artist's responsibility to ensure that information about their work and philosophy is kept up to date.

The Gallery Manager will exercise discretion in maintaining the high standard of quality in the work accepted. Work that does not conform to the Gallery standards will be refused.

INVENTORY

New work will be accepted at the GALLERY OF B.C. CERAMICS on days when the Gallery Manager is present, normally Monday through Friday, unless special arrangements are made beforehand.

All work submitted must be recorded on submission sheets provided by the Gallery. One copy of the submission sheet will be retained by the Gallery and one will be the artist's copy.

All work will have an inventory number assigned prior to displaying in the Gallery. The inventory number consists of the first four letters of the artist's last name, the year, the month of submission, and the number of the piece in the submission. The inventory sticker will remain in place throughout the time work is in the Gallery. Retail prices on inventory stickers will not be changed without consultation with the artist.

Work unsold after six months of display in the Gallery will be removed from display. The artist will be contacted and asked to remove the work. Work that is not picked up will be returned to the artist, freight collect. The Gallery Manager may, in the case of unique pieces, retain them for longer than six months if it is felt that they contribute to the educational mission of the Gallery.

COMMISSIONS

The commission for all consigned work is 50% of the retail price for the artist and 50% of the retail price for the Gallery. The Gallery Manager will endeavour to remit commissions to artists during the first week of every month.

Commissions for special orders of an artist's work taken by Gallery staff will be 80% for the artist and 20% for the Gallery. The Gallery may charge a fee for packaging and freight on special orders against the artist's commission if such an expenditure is required to deliver the item to a customer. The fee for such services will not exceed the actual cost of the service including staff time and materials provided.

The Gallery manager may negotiate purchase

of an artist's work if the work demonstrates consistent high sales levels averaged over a six month period. In such a case, the artist will be paid the full amount of commission owing, net 30 days from the date of delivery to the Gallery. To enter such an arrangement the artist may be required not to sell work in any competitive location on Granville Island and must be prepared to guarantee a steady supply of work for the Gallery.

BREAKAGE

The Gallery will endeavour to recover full retail price of broken items from the responsible party. The full commission value will be paid by the Gallery to the artist.

Breakage by staff will be paid by the Gallery.

If it is determined that breakage is the result of flawed work, the Gallery Manager will advise the artist. Breakage resulting from flaws is the responsibility of the artist.

In the event of a consignment over \$400.00 (retail value) being damaged, the artist gives the gallery discretionary authority to employ a professional conservator/restorer to repair the piece(s). The repair will then be stated on all bills of sale.

SALES

The GALLERY OF B.C. CERAMICS may hold a January sale. Commission will be paid to the artist for work sold during the sale based on 50% of the original retail price. Artists who do not want their work discounted must notify the Gallery Manager.

ARTIST RESPONSIBILITY

Artists accepted into the GALLERY OF B.C. CERAMICS are required to contact the Gallery Manager to arrange the delivery of works.

Gallery artists are responsible for providing the Gallery Manager with current biographical information, photographs of work and statements of artistic philosophy. These will assist the Gallery to present work effectively and to inform the general public.

In order to facilitate good displays, artists should maintain an adequate variety and supply of work in the Gallery at all times.

The artist is responsible for maintaining a record of work delivered to the Gallery and of work sold to ensure that inventory in the Gallery does not fall below acceptable levels for any individual artist. Inventory levels should be negotiated with the Gallery Manager.

Addresses and phone numbers of artists will be provided to buyers on request. Artists who do not want their addresses or phone numbers released must inform the Gallery Manager who will make a notation on the artist's file restricting this information.

NOTE:APPLICATIONS FOR THE APRIL JURY ARE NOW BEING TAKEN

STUDIO 5 SPACE: GRANVILLE ISLAND VANCOUVER, B.C.

The Potters' Guild of B.C. offers the use of an equipped studio on a subsidized basis to a person working in clay in Canada and who is at an early stage in their career. The space is one of five in a large group studio with tenure from May 1st to April 30 the following year. The 1995 monthly cost, including utilities, is \$200, plus GST.

The successful applicant will be selected by the Board of the Potters' Guild from those applications received at the Guild office by March 20, 1995. Interested persons please send at least six slides of current work, and a

typed resume to the Guild at 1359 Cartwright St., Vancouver, B.C. V6H 3R7, by March 20, 1995.

MADE IN CLAY NOTES

It looks like we will have at least 110 potters and ceramists from all over B.C. participating in this year's event. Certainly this will be the biggest all ceramics event ever held in the province.

Planning for Made In Clay 1995 is moving ahead nicely. The first batch of Public Service Announcements and news releases have gone out. Vancouver magazine and Where magazine have followed up with requests for photos. Arrangements have been made for insurance coverage through the Gallery agent, Seabury and Smith. Security for the tent area has been arranged with Bruce Lovell of Securiguard Services. A poster design has been selected from an impressive group of submissions prepared by the Emily Carr College senior graphics design class. Lazy Bay Cafe has again agreed to provide catering services. Joel Finck, a new member who has a background in retail display set up has agreed to take on the task of organizing the consignment area. Tyler McLennan is working on the CBC for coverage and is also liaising with the B.C. Garden club. Celia and Keith Rice-Jones have prepared artist biography materials and an instruction sheet that has been sent out for completion. Booth spaces have been drawn and this year's layout sent out to all participants. Arrangements for a Visa terminal that includes Master Card and Debit card have been made with the help of Ahmed Pardham of CIBC. This should greatly simplify this year's cash system.

Northwest Ceramics Foundation has made arrangements for the raffle booth to be located in Granville Market the weekend before Made In Clay 1995 and to man the booth at the sale. Those of you who have agreed to contribute a piece to the raffle are reminded that these will need to be delivered to the Guild offices by April 21, 1995 so they can be shown at the raffle table.

We have received some bisqued pots for the Raku demonstration event that takes place

during Artquake and supports Made In Clay. Many more are needed. All participants are reminded that bisqued pots for this event need to be delivered either to the Gallery of B. C. Ceramics or to John Cloutier of the Burnaby Potters Guild, ph. 524-1942, by April 7, 1995.

Please also remember that workshift forms are required by Rosemary Amon by March 15, 1995.

FLOWER POT CONTEST NOTES

In response to feedback from a number of members we have met with Source International regarding the terms of the Flower Pot Contest. Source International has agreed to take ownership only of the winning pots entered into the contest. In exchange, we will prepare a catalog of all entries for Source to use as a reference for future access to artists whose designs they may want to utilize. The company has also indicated that it understands that arrangements will have to be made with the artists regarding copyright before going to production in all cases.

This change in terms means that all non-winning pots will have to be picked up by the unsuccessful artists by April 30, 1995, or that we will have to have instructions on how to dispose of them from the artists. Jane Matthews, the Gallery manager has suggested that she would like to exhibit the pots in the gallery during the month of May. All contest contestants who would agree to have their entries displayed in the Gallery during May, please contact Jane at 669-5645.

ANNOUNCEMENTS

Alberta College of Art
Visiting Artist - Ceramics

This position will complement instructional resources for the 1995/1996 academic term with a contract load of 12 hours per week per semester. Access to equipment, facilities and personal studio within the context of the open ceramics studio is available.

Qualifications & Application:

MFA preferred or equivalent experience. An

active studio practice, post secondary teaching experience and knowledge of ceramic processes and technology are required.

Application should include curriculum vitae, personal artist statement, 20 slides of current work and names of three references. Applications will be received until April 1, 1995 by Alberta College of Art, Human Resources, 1407 14 Ave. N.W., Calgary, Alberta. T2N 4R3.

Handcrafted Home Event at the Bay, Downtown

You are invited to attend a planning meeting for our Handcrafted Home Accessory Event from May 25 to July 11, 1995. The event will be held on the 5th floor and in the Country Home area of Market Square.

When: Wednesday, April 5, 1995 - 10:30-12:00 noon.

Where: 3rd floor Meeting Room, adjacent to Human Resources

Agenda: Concept: Display/sale of handcrafted items

Method: By contract under short term license (similar to a consignment arrangement)

Jury Process and timing

Display/merchandising requirements

Set up and Take down.

Participation fee: \$250.00

If you are interested in attending this meeting please RSVP to Kim Wong at 689-2146 by March 27, 1995.

International Ceramics 1995

May 5,6,&7, 1995

Contact: Evelyn Grant,

930-18 Ave. S.W.

Calgary, Alberta T2R 0L4

403-245-4944

FUSION

Presents a survey exhibition of new work in clay & glass to be mounted at the Canadian Clay & Glass Gallery, Waterloo, Ontario from May 26, 1995. Artists are invited to submit one piece of their best possible work. Every

piece submitted will be included in the show, from which the 1996 FIREWORKS travelling exhibition will be selected.

Criteria: Artist must be a member of Fusion, (memberships are available)

Work must be free of technical defects.

Contact: Fusion, 80 Spadina Ave., Ste. 204, Toronto, Ontario M5V 2J3

Ph. 416-777-9899

Call for Entry

Original Traditions

Pacific Rim Artisan Village

P.O. Box 1205

Chemainus, B.C. V0R 1K0

ph. 604-246-9800

Deadline: March 31, 1995

Call for Entry

Art Market 95

Harrison Festival of the Arts

P.O. Box 399

Harrison Hot Springs, B.C. V0M 1K0

ph. 604-796-3664

Deadline: April 21, 1995

WORKSHOPS

The following workshops and classes will be offered this spring in Victoria by Dianne Searle:

Finding and Pursuing Your Direction in Clay:

March 29-end of May. Cost \$150

Studio Visit Series:

March 22-mid June. Cost \$150

Introduction to Glazing:

March 25, 10-5. Cost \$60; \$50 student/low income

Mold-Making and Casting:

April 8, 10-5. Cost \$60; \$50 student/low income

For more information or to register, contact Dianne Searle, 786 St. Patrick St., Victoria,

B.C. V8S 4X5. Ph. 598-0612. To register, send deposit of one-third of the workshop fee to the above address. All workshops filled on a first come basis.

Gordon Hutchins, Soda Firing
Burnaby Arts Centre
March 25 & 26; 10-4 both days

Contact 6450 Deer Lake Ave.,
Burnaby, B.C. V5G 2J3
Ph. 291-6864

Cost: \$96.30

Patrick Horsley, Throwing and Altering
April 8 & 9 at Metchosin Int. School of Art
RR 1, Pearson College
Victoria, B.C.
Ph. 604-478-5591
Cost: \$80.25 including GST and lunch.

Yukio Yamamoto, the Tozan Kiln builder and
hand building potter coming in late June.

Sarah Coote is scheduled for September.

Please let us know if there are others you
wish to schedule.

UNCLASSIFIED

JACQUI BERGLUND, a recent graduate of
Emily Carr Institute of Art and Design is
willing to provide two day workshops on
"Paper Clay in the Making" and "Benefits of
Clay as a Sculpture Medium" for B.C. and
Alberta clubs or organizations. Interested
parties please contact Jacqui at 604-436-0053
collect.

STUDIO SPACE AVAILABLE

Visual/Ceramic artists looking for more
people to share ground floor Strathcona area
studio.

Available now:
200 sq. ft. - \$150
April 1. - 400 sq. ft. - \$300
June 1. - 400 sq. ft. - \$300.
Heat and lights included, flexible size and set
up.
Also on site gas kiln for sale.

Contact: Debra or Elwin: 254-7599

[Josiah Wedgwood had a wooden leg]

FOR SALE:

MacLennan 17" diam. Electric kiln - \$250
Cress test kiln - \$50

Contact: Elwin at 254-7599

FOR SALE

Estrin Pottery wheel with new motor
Delivered anywhere in Fraser Valley
\$450

Contact: 943-4085

WANTED

De-airing pug mill,
Contact: Tom Dennis at 604-385-2295

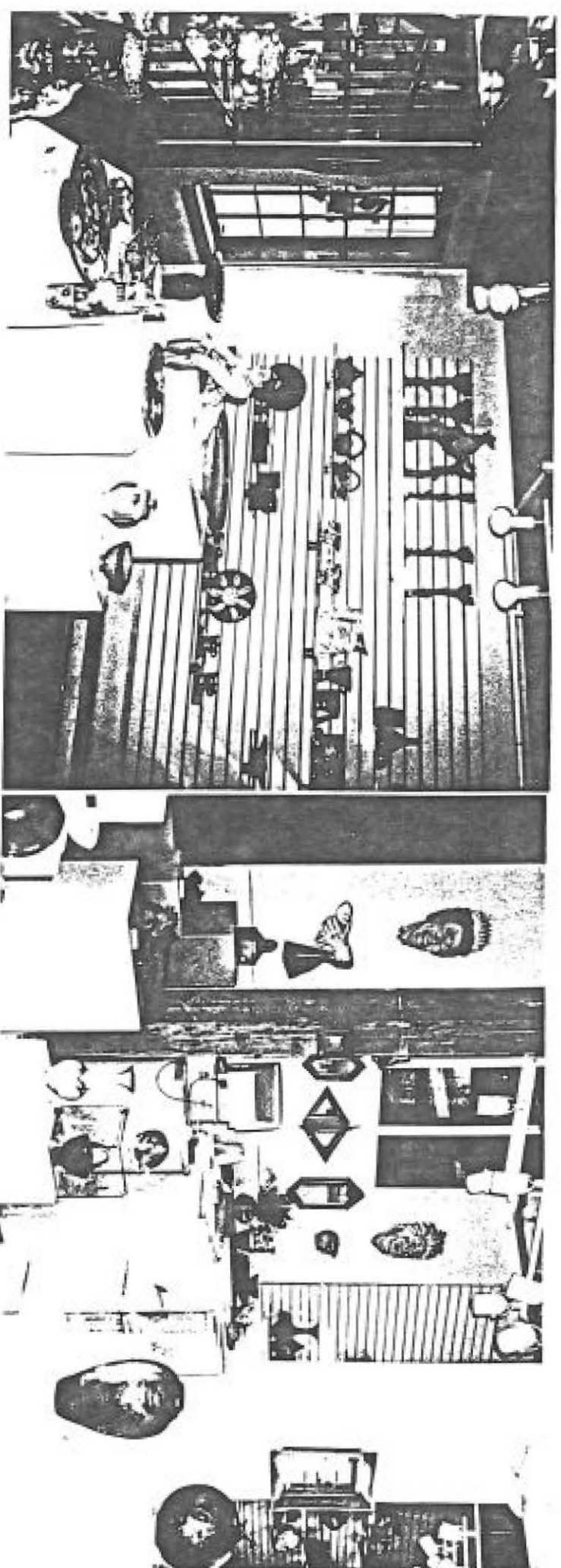
FOR SALE

21 cu. ft. propane kiln
4 burner, Estrin, cone 10
\$5000 obo. Contact: Kevin or Lizzie at 604-
886-3285

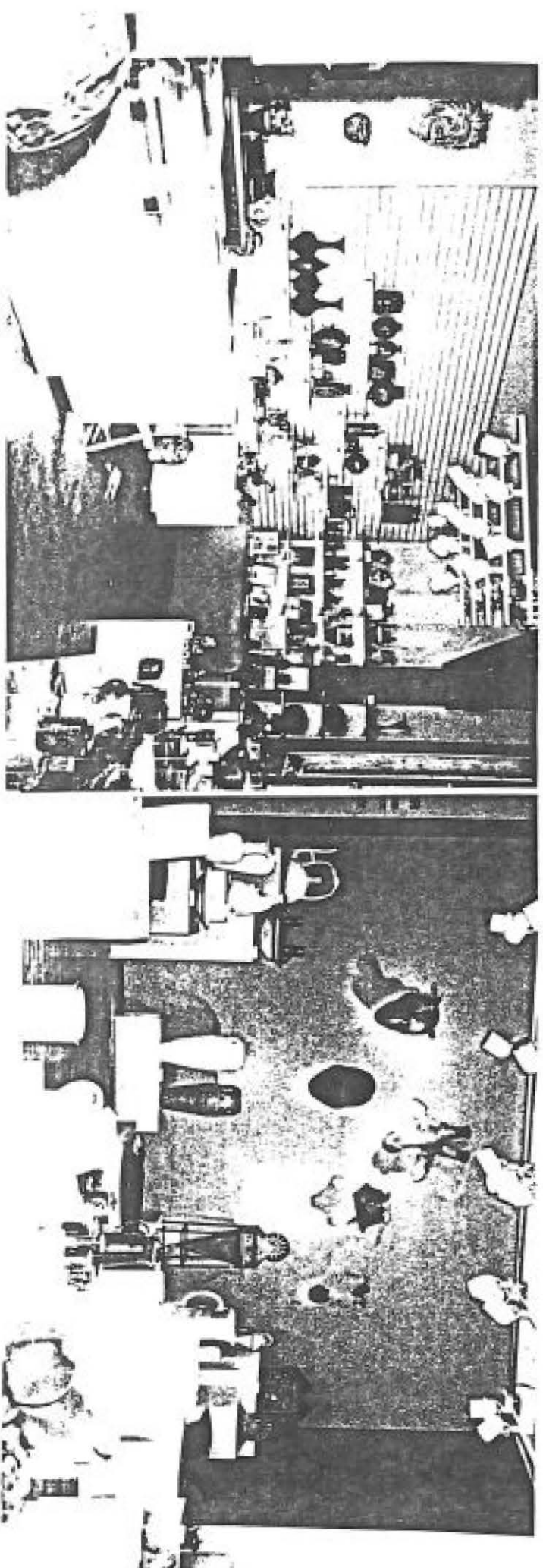
APPRENTICESHIP WANTED

Mike Haller (B.A.) is looking for
work/apprenticeship in greater downtown
pottery studio. Two years experience in
throwing and handbuilding.

Available March-June, full time. June on
part time. Phone: 736-4253.



THE NEW GALLERY OF B.C. CERAMICS



Made in BC Pottery Contest

Entry Form

Name _____

Mailing address _____

_____ Postal Code _____

Phone (home) _____ (work) _____

I have read the information provided on the 1995 MADE IN BC POTTERY CONTEST sponsored by SOURCE INTERNATIONAL and the POTTERS' GUILD OF BC, and do hereby submit my application for registration as a contestant.

signed _____

Return by April 3, 1995 to:

Potters' Guild of BC
1359 Cartwright Street
Vancouver, BC V6H 3R7

Potters' Guild of British Columbia 1995 Membership Application Form

☐ Yes, I want to become a member

☐ Yes, I want to renew my membership

I / We are applying for the following category of membership:

☐ Individual \$35

☐ Senior \$20

☐ Family or Studio (max.4 people) . \$50

☐ Institution or Group . . \$70

☐ Student (full-time) \$20

☐ Corporation \$70

Name _____

Mailing address _____

_____ Postal Code _____

Phone (home) _____ (work) _____

I / We enclose \$ _____

☐ cash ☐ cheque ☐ money order

Mail or deliver to:

Potters' Guild of BC
1359 Cartwright Street
Vancouver, BC V6H 3R7

The membership period is the calendar year.